

TRINDADE STATION AN ICONIC BUILDING

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Abstract

Deployment of the city, how does it work? By the station of Trindade, an iconic building, in the Oporto City.

This article aims to explain the importance of the Void in the architecture, and the relationship between the territory, the building and the Man. We present our analysis and conclusions, to answer our question.

We started from existing data, with the concepts, of filled and emptiness, we made several researches, and acquired new data and elements, that were crossed (compared), to support our theory.

Throughout the research, we found that the station is considered an iconic building. Has filled gaps in the urban design, “Empty space”. Once a place without function, and forgotten in the territory, a current problem of the cities.

The city “lives” in constantly changing, and through the concepts, of Solidness and Void, we aim to prove that, they contribute to restructure the city.

We started the research, with a two-dimensional and three-dimensional analysis, we made photographic records (in the place). At the same time, we reference our research, on the works of Chillida and in the theory of “Terrains Vague” (Solà-Morales). When we were crossing the results, we found that the building filled the Void in the Oporto city, and gave it a new use (function and design). So we deduce that, the city and the building “live” as a whole. Deduction, that goes to the meeting of Koolhaas theory, “Generic City” which we add, the metamorphosis process, called by us, has deployment.

Keywords: Trindade Station, City, Solid, Void, Deployment

Introduction

“Space is nothing, yet we have a kind of vague Faith in it”.

(cited by Ahmed e Jameson, 2011, by Robert Smith)

The Trindade station acquires the solidness form on the surface and in the underground gives primacy to emptiness (Void). It is through our theorizing that we aim to prove our hypothesis that the station and the underground make city. We give priority to the basement, through the subtraction process. Our research, aims to encourage new theories and issues, influencing, the theoretical, the technical professionals, the institutions and the society, for the value of emptiness by the process of the deployment. Once that the fullness and the mass of the territory, was a necessity in our view, the reverse process is a response to the current problem of the cities.

Building empty in the underground, is the answer to our question, and by the Trindade station, we intend to validate our research.

Construction Works in the Metropolitan Station of Trindade

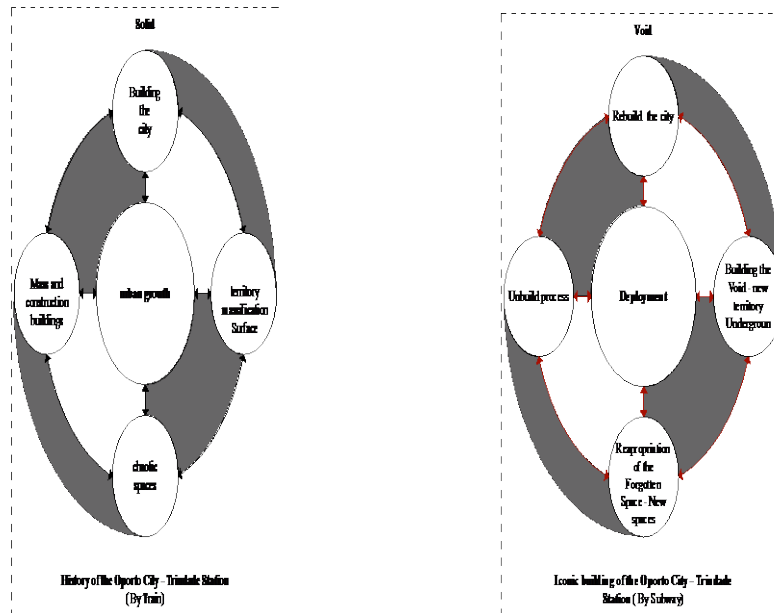


Photography 01.

By Almeida, Diana, Oporto 2001/02.

I.

We started the analysis, building a map mind to understand the city and the concept of the Void.



Picture 01.

Picture 02.

By Almeida, Diana, 2015

By Almeida, Diana, 2015

Through the two images below, we can understand that the Void started with the appropriation of the empty space with no use, or function. Instead of being a forgotten place (theory of Solà-Morales) we intend to generate the generic city, the theory of Koolhaas, and implement the Void in the underground, through the territory and make a new analyze. With the Trindade Station, an iconic building, for us in Oporto city, we intend to prove that the city lives with the deployment of it. Through this theory, the Void is for us, a new strategy for architecture.

Iconic building is organized in several layers, in the surface and in the underground, and extends throughout the territory "silently" without "hurting" the surrounding city and the historical center. It develops quietly in the leftover space, reappropriates tracing lines, (of the rail) and readjusts them, for the current human and mechanical needs. The station unfolds his form at different levels, extends their axes and "tentacles" which circulates at several levels to the underground. Sends the citizens to his interior and recreates environments and movements (upward and downward), configuring the Void (inside and outside the station).

Through the stratification of spaces (public, private and half-private / half-public), the limits are redefined in the building and in the territory. These limits are characterized by the materialization of the building. New spaces and forms of the station, are recreated such as the city we know in the

surface. And in the underground (with the concept of the deploment), a new city is born with the metropolitan, this is the theory, that we show with the station research.

Why the Trindade station?

With this research, we started to compare the evolution of Oporto city, by comparing several plans of Oporto evolution. The first strategy was analyzing the surface, the massification of the territory, with the actual reorganization. The location of Trindade Station Train, in the center of the city, was a strategic place, for it's the evolution, including the population growth, specially because, the territory was essecially a commercial center, at the time. So the Station with the train, was an infrastructure that connects the several centers of the country and leaves in Oporto connections and functions, that contributes to it's growth. But along the time, this place was forgotten and left in the urban design, like an unknown place, only the history was present, and the future of the forgotten place, was ment to reborn.

Along the mental process, of the territorial and cartographic analysis, we understand the transformation of the city over time. We found that the city, along the times has been being reconfigured. Several centralities emerged and others moved along Oporto territory, because of the several activities (economics, social, culture religious and others) that defines the city. We are talking about, the Avenida of Aliados, about the Ribeira, the Boavista (and others), which are connected. At the same time, they have their own identity (economic, social, commercial, cultural, political and religious, among others) that identifies them, through the several life experiences, uses and functions that define the Oporto city.

"... The true architecture, built idea, remains forever." (Baeza, 2011. 31).

Translated by ALMEIDA, Diana.

This same theory / thought, was transported by us to the station. How Come?

The building does not "survive" by itself, isolated from the metropolis, it needs the various urban infrastructures, that complements himself. We talk of the surrounding space, and the subway.

The strategic location of the Trindade station in the downtown, allows the recreation and reorganization of the urban design. The center was shredded in the 90's years. With the implementation of the "iconic Solidness" in the city, the Trindade station recreates a "new center" in the metropolitan map. The new center diverges and converges several directions, with the subway, that intersects and unfold across the city borders (limits). The station is an element that bakes the urban tissue (road, rail and

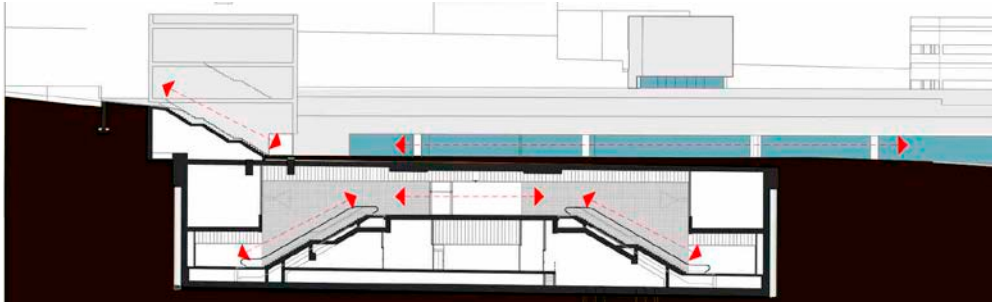
pedestrian), by shaping its profile in the existing city (at the various levels). They can be detected on the hedge (cover of the station) and by the zero level (ground), where we can identify the square of the Trindade Station and on the negative level (by the subway pier). The various subway lines concentrate themselves at the station (main) and define the empty space, that unfolds across the several platforms, that delivers the citizen to the surface or to the underground.

We designate the full and emptiness, the matter and the non-matter, that "shapes" the spatial design, and the volume scale. It reconfigures itself, the environments and spaces, along the various levels, with different identities. It is a process that leads us to the theory of Comino (2006), by the process of digging and subtraction.

Through the hierarchy, of the various station areas, the design of the volume it is expressed by his use and function, that is decoded by society. The apprehension of the place, through the optical and semi-optical as a mental process, we can't deprive, in architecture and in the city. We have to mention, the impact of the building today, and in the daily life of the citizens. The ratio of time / space in the city of Oporto was redesigned, the issue of traffic and mobility was filled by metropolitan network, and several stations designs, which covers the current Human needs. On the other hand, the materialization of various levels at the station, refers to a process of subtraction where solidness and the non-solidness assumes a huge impact in the city, by the volume, that "lives" underground, designed by the architect Eduardo Souto de Moura.

Through the visual relationships, and sensorial apprehension of the places, we intend to reinforce the game of light and shadow. While solid can be touched, the void can't, but through architecture all of this is manageable. So the Void, in our view takes precedence over solidness, in space design. The issue of mass and hollow, while logical process of materialization or dematerialization in the volume, it's not just an answer. We talk of immateriality, through the dialogue, between light and shadow, between transparency and opaque. Also we talk about the variation between, the materialization in the building (glass and concrete), which can be controlled by us, as architects, in the process of dematerialization the solidness (as volume).

Section - Metropolitan Station of Trindade



Picture 03. Section of Trindade Station by Architect Eduardo Souto de Moura. Picture adapted by Almeida, Diana.

- Horizontal and diagonal circulation, for citizens.
- Solidness (walls and underground).
- Void (interior space of the station, surface and underground space).

With the Trindade station, we prove that the movement (the fourth dimension) is a sensory and empirical process. For so, if we want to understand the space, we must scroll through it, feel it, and decode it. Then we expose the feelings that we learned (in the present city at the surface), and unfold them to the station. The concept of limits that gives form to the building, expresses the "inside" of it, and at the same time, it extends for the remaining area outdoors. So we can see that the station dialogues with the city, not only in the inside but also outside. Where the man can move between the limits, such as, in Oporto.

The solidness of the station embraces the environment through the square near the road, and invites the citizens to the inside. Through the cover (solid) that extends, from the highest level, the city can decode the door of the station, for the underground. The cover garden recreates a natural environment, and the stairs, in the public space, it's an icon to access the square. This dialogue recreates a boundary between the pedestrian public space and the semi-public space station.

Empirically, the design goes on decoding. Already inside (the relationship between public and private space) is delimited by different plans (glass, that reflects the Void, through it's transparency or solid by the massiveness of the building). When we move to the basement, through the elevators, or the stairs, the circulation area, like in the city, are the tools to went to the underground, to the pier and achieve the subway.

Squares are reproduced in the volume, the squares get users that cross through it, and the space (void) is filled by people and movement. We can see the dialogue between the various platforms, similar to the city, at the upper level. The Trindade station designed by Eduardo Souto de Moura, it is

for us, a building that multiplies the urban territory, and gives it identity (deduction made by us throughout the study and the analysis).

Metropolitan Station of Trindade



Photography 02.

By Almeida, Diana, Oporto 2015.

Conclusion

Once a forgotten place, with no function in the territory, this volume (solid) appears in the empty space, as a forgotten spot, that only had borders, a space without scale, relationship and absent of livings in Oporto.

The station has rejuvenating the place. The empty now filled, recovers the urban layouts, reorganized its surroundings by the reconfiguration of spaces. Several functions characterize the building, while equipment that absorbs various activities (cultural, services, commercial), giving them, new places, limits and livings in its spot (implantation).

We consider the station an iconic building, because of the impact it gave to the city, by the deployment process, the non-built land now has form, function and configuration, because of the station, that develops through the different layers, in the underground, like the current city at the surface. The volume of the station was deployed through the excavation of the underground and its unfolding. And this conclusion can be the answer for the fullness of the territory, where the building can be made underground also.

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Pictures

Picture 03 - Available in: Metro do Porto.